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Mezzotint Engraving — Copyrighted, 1898, by W. Scott Thurber, Chicago.

"I HEAR A VOICE."

## ART NOTES.

Alexander Harrison has been painting marines on the California Coast this autumn. The University of Pennsylvania has conferred upon him the degree of Bachelor of Science, an honor which gives variety to the many others already received by this gifted artist.



Beginning November 1, at Thurber's, will be held an interesting collection of water colors by the well-known Chicago artist, Hardesty G. Maratta. They include sketches and pictures of the picturesque shores and streets of Capri, and represent the artist at his best.



In connection with the coronation ceremonies of the Queen of Holland there was a Rembrandt exhibition of unusual importance. Queen Victoria, the Czar, the German and Austrian emperors, as well as a number of great nobles, loaned their Rembrandts for the occasion, and the collection included five long-lost works by the great master, recently discovered in Poland by the organizer of the exhibition, Dr. Bredius, the world-famed expert on matters relating to Rembrandt. This Rembrandt exhibition, which, although consisting of only 120 pictures, is insured for \$10,000,000, remains open for two months and offers an unrivaled and never-to-be-

repeated opportunity for artists to see all the great Dutch artist's works together. In addition to the paintings, more than 250 drawings and sketches were exhibited.



The November *Century* has a novelty in the way of a colored cover designed by Grasset, of Paris. He has pictured Alexander the Great on



A COVER DESIGN BY GRASSET.

his steed "Bucephalus," to mark the opening of Prof. Benjamin Ide Wheeler's serial "Life of Alexander." Grasset's present design is entirely different from his famous Napoleon poster, "The Sun of Austerlitz," which he made for the *Century*. The great gray war-horse is represented in the immediate foreground, reined in until he has almost fallen on his haunches. On his back is the determined young Alexander, in rich trappings of gold and purple. The background is a typical Macedonian scene, with stately temples and palaces showing through the foliage. In the distance are the purple Olympian mountains. The colors are quiet but rich, like old tapestries. The cover for the December *Century*

will also be printed in colors from a design by the eminent French artist, Tissot.



An Anglo-American art school has been opened in Paris which will have Whistler and MacMonnies for instructors. It is called the Academie Whistler and is located in Passage Stanislas, No. 6, off Rue Notre-Dame-des-Champs.



A. Phimister Proctor, now in Paris on a scholarship from the Reinhart fund, is expected to return to America by November 1. Mr. Proctor is eager to return to his native land and fight out the problems of American art among Americans. This pleasant fact demonstrates that the tide is surely turning, and that our well-trained artists will soon find their market and activity where it ought to be—at home.

The following from the English review, the *Nineteenth Century*, is certainly encouraging: "From year to year its (America's) public galleries have been enriched with masterpieces of all the modern schools; and by purchase, bequest or gift many valuable and some great pictures by the older Italian, Flemish and Spanish masters have been added to the already imposing store of national art wealth. In New York, preëminently, but also in Boston, Washington, Philadelphia, and in other large cities, from New Orleans in the South to Chicago in the North, and from Baltimore in the East to San Francisco in the West, there is now so numerous and, in the main, so distinguished a congregation of pictures, of all schools and periods, that the day is not only at hand, but has arrived, when the native student of art no longer needs to go abroad in order to learn the tidal reach and high-water mark in this or that nation's achievement, in this or that school's accomplishment, in this or that individual painter's work. . . . There are now in America more training schools, more opportunities for instruction, more chances for the individual young painter to arrive at self-knowledge, than were enjoyed of old by the eager youth of Flanders, of France, of Spain, even of Italy.

"In actual respect of art treasures, the great cities of the States are already beyond our own provincial towns, among which only Liverpool and Glasgow stand out preëminent, though now Manchester, Birmingham, Sheffield and many others are ambitious of like distinction.

"There are the obvious reasons of widely dispersed wealth, of enterprise, of individual, local and national pride, and, of course, of mere speculation, to account for the continued immigration into the States of works of art of exceptional interest and value. It is, for one thing, recognized that Mr. Jonathan Dives need not keep racehorses if he does not care for racing, nor a yacht if he does not care for yachting, nor even 'a place in the country' if he prefers urban life; but he must own pictures. It is almost the paramount sign of culture, and culture in America is largely identified with ample means. In Europe, pictures purchased by private individuals are generally lost to the public, but in America they commonly change ownership with periodic frequency, and soon or late are loaned or bequeathed to civic or national collections."



An American edition of *The Artist*, an English magazine of arts, crafts and industries, which has flourished in London many years, has appeared. The addition of a few pages of American notes, written by Charles H. Coffin, of New York, is the only change, for the rest of the magazine is identical with the English edition. The publication is well printed and copiously illustrated, and keeps pace with the latest developments in art.